

# AMERICAN ART NEWS.

Vol. IV. No 5

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SINGLE COPIES, TEN CENTS.

## EXHIBITIONS.

**American Art Galleries.**—Original drawings and paintings by American artists.

**Astor Library Building.**—Exhibition of German Metal Work and other ornamental designs.

**Blakeslee Galleries.**—Early English, Spanish, Italian and Flemish paintings.

**Bonaventure Galleries.**—Rare books and art objects.

**Brandus Galleries.**—Paintings of the Barbizon School.

**Brooklyn Institute of Arts and Sciences.**—Open daily. Admission Mondays and Tuesdays, 25 cents; free on other days.

**Canessa Galleries, Paris.**—Antique works of Art.

**Durand-Ruel Galleries.**—Old masters and modern paintings.

**Duveen Galleries.**—Works of art.

**Ehrich Galleries.**—Spanish Art of the 16, 17 and 18 Centuries. November 9.

**Fifth Avenue Art Galleries.**—Week commencing November 13. Colonial furnishings, removed from the Singleton Mansion "Blackwoods."

**Fine Arts Building.**—Water Color Club and National Sculpture Society Exhibitions.

**Fishel, Adler and Schwarz.**—Fine paintings by noted artists.

**Hamburger Fres. Paris.**—Works of Art.

**Heinemann Galleries.**—Modern paintings. Modern German pictures a specialty.

**Knoedler Galleries.**—Exhibition of paintings by Aston Knight, November 13.

**Kelekian Galleries.**—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.

**Kraushaar Galleries.**—Exhibition of paintings by Theophile De Bock, through November 25.

**Lanthier's Old Curiosity Shop.**—Modern and Old Masters. European and Oriental furniture, antique jewelry and silver.

**Lenox Library Building.**—Exhibition of Menzel etchings and drawings.

**Montross Gallery.**—Works of art.

**McClees Galleries, Philadelphia.**—Exhibition of miniatures, November 13 to 27. Pettes collection of Dutch French and English water colors.

**National Art Club.**—Outdoor exhibition of oils and water colors. Color prints by S. Arlent Edwards.

**Oehme Galleries.**—Paintings and Water Color drawings.

**Powell Art Gallery.**—Exhibition of water colors by William Huston, N. A., November 13 to 27.

**Pratt Institute, Brooklyn, to November 25.**—Work of former students. Russian Fine Art Exhibition. Paintings, embroideries, etc.

**Scott and Fowles Co. Galleries.**—Exhibition of paintings by Dutch Masters.

**Strauss Galleries.**—High class paintings and prints.

## SALES.

**Fifth Avenue Art Galleries.**—Colonial furnishings from the Singleton Mansion "Blackwoods" and important additions; Thursday, Friday and Saturday afternoons, at 2.30 o'clock.

The exhibition of the American Water Color Society opened with a press and private view at the Fine Arts Building last Wednesday. The 408 water colors cover the walls of the South, Center, East and West galleries. The Vanderbilt Gallery is not used, and Mr. Blashfield's large mural decorations for the Iowa State capitol, can still be seen there. The exhibition is quite up to the average, and contains the usual number of pleasant artistic memoranda of the summer wanderings of artists by hill, river and plain.

Some of the prominent exhibitors are Colin Campbell Cooper, Hugh R.

ular dinner at the league rooms Wednesday night. Decorative art and municipal profit was the topic under consideration, and it was discussed at length.

At last one can see in the Spanish capital some works of Fortuny, the greatest of modern Spaniards—for Goya, though he died in the nineteenth century, must still be thought of as one of the old school. A few days ago there was opened to the public the gallery containing the collection of Ramón Errazu. It is of interest—the condition on which this gentleman, a



MMES. LIVINGSTON AND SULLIVAN.  
By William M. Chase.

Breckenridge, F. K. M. Rehn, William Ritschell, Charles A. Needham, with Mrs. Rhoda Holmes Nichols, and other good women water colorists well represented.

The Beal prize of \$200 has been wisely awarded to H. B. Snell for his charming and poetic "Venetian Boat," delicate and soft in color. Among other good works shown are "Still Life," by Isabel Park Braunsen, a gray landscape, by James Moser, and a splendid "Winter Landscape," by Hugh R. Breckenridge. Lee Lufkin Kaula has a charming picture of children, and Rhoda Holmes Nichols sends her full-length female figure, entitled "Roses." A longer review of the exhibition will appear in our next issue.

The Boston Art Club will hold its autumn exhibition from November 17th to December 2d. The exhibition is limited to the works of artist members of the club.

Sixty members of the Architectural League of New York attended the reg-

rich Mexican, bequeathed his pictures to the nation. He said that they could be had only with the understanding that they be hung in the same museum as the work of the great Spaniards of the past—the Prado. And so downstairs, near the Goyas, is this collection, containing some of the very choicest works of Fortuny, together with some things of Ries and of Madrazo, well calculated to surprise those among us who placed these artists among the little men of modern painting. It must be said, notwithstanding, that some of these last men's work here shown might justly conduce to that opinion.

But the Fortunys are superb. On showing a photograph of a half nude study of an old man to a friend, he at once said "Ribera." And, indeed, one might easily think so. The planes of light and shade held strongly apart, the masses solid, and the painting of extreme vigor—this picture of Fortuny's seen without its modern color has an irresistible souvenir of the early master. Next it hangs one of the most

splendid pieces of copying that I have ever seen—the head of the "Menippus." At first, one refuses to believe that it is water color—the thing seems impossible—yet such it is, and a marvel. Another work in the same medium is a characteristic "Moorish Type," most brilliant in handling and of remarkable quality as to the black and white, which is its color scheme. An early work, one of the best of the period, will next claim your attention. It bears a dedication to Gounod, and shows the interior of a musician's studio. Several men are seated about in an atmosphere of beautiful gloom. One plays at the piano while the others listen, and above hovers a sort of dream-cloud, in which we discern the figures of the Faust opera taking form and preparing to play and sing their parts. The picture shows a phase of Fortuny's art far removed from his realistic work, and yet partaking of it. Two tiny panels, entrancing in the success of all they attempt, complete the representation. One is a nude, of a woman lying face down in the sun. The drawing is exquisite, the hot, clear daylight of the thing surpassing almost anything else of the kind I have ever seen by Fortuny—which is to say, by any one. Finally some Arabs against a white wall, also in the strongest sunlight, is one of the masterpieces of this most brilliant painter. To say that mere pigment hardly seems a material to give such quality; to say that one feels that a wonderful enamel or some preparation of molten jewels was needed, will convey some idea, perhaps, to the initiate. The picture is one of dazzling brightness—the collection a thing of high artistic delight.

In Paris, the most suspicious of all the centers of the art trade, the fact that a picture comes from a Spanish collection is accepted as a very strong assurance that it is a genuine work. Two reasons make this clear: One, that the manufacture of "old masters" is less known here than in any other important country; the other, the astonishing richness of the country in works by the masters—even of the most important kind, and in these days when we think of the great things as almost all gathered up by museums, collectors and dealers. But in Spain, old and good works, even very great works are still largely in the hands of private individuals, many of these from princes royal to small amateur traders, willing and anxious to sell. Let a visitor be in the city but a short time and the report gets abroad (and it spreads wonderfully) that he is a possible buyer, and he is sure to have offered him paintings which one would scarce find equalled anywhere else—even Titians and Tintoretos, Rubens and Dürers.

Augustus St. Gaudens, the sculptor, recently visited Pittsburg in connection with the fountain which is to be erected as a memorial to the late Christopher L. Magee. Before he left the city he had closed his contract with the Magee memorial committee. The work will consume two years. According to present plans the memorial will be in the form of a fountain, bearing either a bust or medallion of Mr. Magee, while there will rise from the massive stone base an allegorical figure, probably that of Charity. About \$30,000 was raised by popular subscription immediately after Mr. Magee's death for the memorial.



## IN THE ART SCHOOLS.

There remain but five of the thirteen original competitors for the Lazarus scholarship, which for the past few weeks has been held at the National Academy of Design, and they are now engaged in finishing up their mural decoration to be submitted by the first of next month.

Two were never heard from. Two more were dropped after the first set of preliminary examinations. The examinations on the history of architecture and the French and Italian languages caused four more to be eliminated. The remaining five then submitted their sketches for the mural decoration design, after which they were allowed a month in which to complete the design in a larger and more finished form.

Several hundred drawings from the antique were submitted to the school committee at the National Academy of Design last Monday. This was the second monthly examination to decide as to the merits of the work of the students.

Several parties of students, especially those favoring commercial art and drawing for reproduction, visited the Collier exhibition during the early part of this week. They seemed to take great delight in prying into the secret methods of the "big men" as to the handling of "wash," black and white, oil, etc. The exhibition was thoroughly enjoyed by all.

Old students are still returning to the National Academy of Design and new ones continue to pour in. During the last week there have been several arrivals, for the most part girls.

A competition is opened to all students, present and past, of the Cooper Union Women's Art School, for a design for a club pin, the successful one to be made and sold to members of the Women's Art Club at the exhibition in December, and the name of the winner is to be published.

The Art History lectures begun on Friday, November 3, by Eliza Richardson, will be continued every Friday during the term.

George T. Brewster gave the first Anatomy lecture on Monday, October 30.

Agnes Lumsden, who graduated from the Cooper Union Women's Art School last June, is now an instructor in the Highland Technical Institute at Big Stone Gap, Va.

Blanche Fleetwood, another graduate, is teaching in Littleton, North Carolina.

The miniature class under the instruction of Miss Alice Beckington, and the portrait class under Mr. Will Howe Foote, have begun work at the Art Students' League.

The League has never before opened with such promise for a successful season as it has this fall term, nor has the outlook for the school in years been as satisfactory as it is to-day.

Mrs. Rhoda Holmes Nichols has been instructing a sketching class from the Cooper Union Women's Art School, in Central Park during the month of October.

The following pictures received honorable mention at the Carnegie Institute exhibition now being held in Pittsburgh: "The Coffee Line," by John Sloan; "Winter," by Charles H. Woodbury, and "Outside the Race Track," by William J. Glackens.

## CARNEGIE INSTITUTE EXHIBITION.

The tendencies of modern art, both here and abroad, in the domain of painting, are well exemplified in the tenth annual display of the Carnegie Institute now open at Pittsburg. The prestige of the Institute exhibitions, the admission of works by modern foreign artists, and the number and large amount of prizes offered, makes the Institute display the only international one in the United States. There come to Pittsburg each year, at the expense of the Institute, and their entertainment while there, two or more foreign artists of reputation, and several American artists of prominence, who serve as a jury for the prizes. All these factors combine to make the displays, perhaps the strongest and best of recurring years in America. Advisory committees in London, Paris, Munich and The Hague, passed upon the canvases submitted there by European painters for the exhibition, and from them made a careful selection of the works which were to represent the various schools of art to-day in Europe and competent juries here passed upon the American work sent in. The result of the work of these juries is now shown in the temporary galleries of the Institute, where 287 oils, representing both foreign and American art of to-day, are now hung.

The so-called impressionists, both of Europe and America, are prominent in the display. The first and third prizes of \$1,500 and \$500, respectively, with the accompanying gold and bronze medals, were awarded by the jury to Lucien Simon of Paris, and Childe Hassam of New York, both impressionistic painters. The impressionistic W. Glackens received an honorable mention for one of his characteristic canvases, and among the pictures shown, those by proclaimed impressionists, or by artists painting under their influence, are to the front. Whether or not the visitor to the exhibition admires the works of the impressionists, or is as yet a convert to their theories and beliefs, no such visitor, who is fair minded, can deny the effective cleverness that the dominance of the impressionists give the display.

Cleverness, indeed, is the keynote of the exhibition—one of the most interesting that the Institute has as yet held, and that has been seen in America for a long time past. The large canvas of M. Simon, one of the foremost figures and portrait painters in France to-day, and which won the first prize, comes from a recent Salon, and depicts the artist with members of his family and some friends at tea in his studio in Paris. The influence of Manet, one of the founders and leaders of the French impressionist school, is distinctly felt. In the composition and drawing of the figures, and in the technique there is an originality of characterization, a power of expression, and a certain facility in the handling of details, and particularly in the management of the curious light effect, which makes the canvas stand by itself as a unique piece of work. The drawing and modeling of the figure of the young woman in the left foreground, who stands with back turned towards the spectator, are remarkably strong and fine, and this figure, if cut out of the canvas, would make a picture of and by itself. If any adverse criticism could be directed against this painting, it would be in the somewhat wooden stiffness of the figure of the child, which stands full-faced in the

immediate foreground, and in that of the woman seated at the table at the right.

The canvas entitled "June," which won for Childe Hassam the third prize and a bronze medal, reflects Monet as that of M. Simons does Manet. Its chief merit is its delicacy of color, charming out-door and light effects, and its joyous bright atmosphere. It depicts three nude young women reveling amid a bower of chrysanthemums on the banks of a river. The composition is well balanced.

Other impressionistic works of note shown are the two examples of W. J. Glacken, "Outside the Race Track," and "at Mouquin's," the last an admirable study of character, Raffaelli's two landscapes, full of air and light, Everett Shinn's striking and clever "Circus," and a "Glimpse of the Stage," Robert Reid's well-known "Fleur de Lys," tender in color, Aman-Jean's "The Reading," the last a very graceful composition, Charles Hoffbauer's striking and original scene in a New York Roof Garden restaurant at night, W. L. Metcalf's "Kalmia," and John Sloan's "The Coffee Line," a forceful presentment of a New York winter's night scene.

These are the most prominent impressionistic canvases shown, but, as said above, there are many others, among which may be mentioned the dreamy Whistlerian and opalescent landscapes of E. J. Steichen, and the works of such painters as M. Jean McLane of New York, which are exceptionally strong, and several others.

The American landscape school has received a deserved honor by the award of the second prize of \$1,000, and the silver medal to one of the best of its younger exemplars, Mr. Edward W. Redfield, for his splendid landscape, "The Crest," a thoroughly sane virile presentment of a typical American winter day vista, a wide expanse of country, covered with snow patches, and a deep river flowing between this and the hills.

Other good landscapes by foreign and American painters are those shown by Alfred East of London, one of the foreign jurors, Frederick Clay Bartlett of Chicago, all rich and deep in color, Gifford and Reynolds Beall, the first represented by his beautiful tonal canvas, "Hudson River Calm," E. M. Carlsen, Leon-Cauvy of Paris, with the French landscape, with superb distance and air, L. Chialiva, J. Adolph Chudant—a delightful tropical scene, Bruce Crane, Edouard Dufner, Charles Warren Eaton, Maurice Elliot, Mark Fisher, Ben Foster, Victor Frisch, W. Granville Smith, Alexander and Birge Harrison, William H. Howe, George Howland, Mason Hunter, H. W. Jansen, W. L. Lathrop, Jonas Lie, Frederick Mayor, Charles Austin Needham, Walter Nettleton, Leonard Ochtman, Van D. Perrine, Evan Pieters, A. E. Pointelin, E. F. Rook, Charles S. Rosen, George Sauter, John D. Saxon, W. E. Scofield, Henry B. Snell, Fritz Thaulow, R. W. Vonnob, Clark Voorhees, J. H. Wijsmuller, Charles H. Woodbury, Charles W. Wyllie and Charles M. Young.

All these landscapes, selected as representative of American, French, German and even Italian and Dutch painters, can be studied with the greatest pleasure and profit, and the educational value of the opportunity they afford for the contrasting of different methods and theories is an unusual and valuable one.

Among the landscapes with figures, and the figure works not already mentioned, the visitor will perhaps be most attracted by John W. Alexander's

well-known portrait of his wife, a most decorative and delightful work, Robert W. Alan's "Fisherman's Home," A. W. Ball's "Precious Heirlooms," a good figure study, R. C. Bunny's decorative panel "Asleep," Alga de Boznanska's charming study of childhood, "Baby," Charles Cottet, another foreign juror's "Mourning a Sailor's Death—Brittany," E. Irving Couse's "A Mountain Hunter," Charles C. Curran's well remembered "Flying Kites," Joseph De Camp's studio interior, and Mary L. Edward's "At Vespers."

Noticeably good, also, are Walter Gay's "Madonna and Childs," Charles P. Gruppe's "Wood Cutters," Charles W. Hawthorne's three most striking canvases, two splendid figure works and a still-life of a codfish, worthy of Chase.

Robert Henri's stunning "Spanish Dancer," J. S. Kever's "Reading Lesson," John C. Johansen's "Blue and Gold," Augustus Koopman's strong fine character study, "Return of the Ship Catchers," and his clever "Village Circus," George Luk's "Simple Life," with his well-drawn figures, Alfred Maurer's "Errand Girl," and "A Parisian," both full of character, F. Luis Mora's "Beggars," and Elizabeth Nourse's "Little Sister," and all worthy of study.

There is splendid work in Louis Ridel's "Reminiscences," R. Achmann-Zittau's finely and broadly painted "Poultry Yard," Charles Sim's "Butterflies," a delightful outdoor study with figures, full of life and with splendid light effect, H. O. Tanner's characteristic biblical subject, and H. M. Wassatt's "Hare and Hounds," notable for its good drawing and action.

Of the comparatively few marines in the display, the Dutch Mesdag and the American Alexander Harrison are to the fore, the first with two typical North Sea contrasted pictures, one a "Summer Morning," sunny and bright, and the other cold and very stormy. Harrison's two seascapes are his characteristic pearly and delicate creations. Ben Foster shows the mid-ocean picture which brought him reputation at the last Philadelphia Academy display, and the "Flowing Tide" of Moffat, P. Lindner of London, has charming light, but water that lacks limpidity, and resembles molten glass. Very attractive is J. Campbell Lowell's on the "Dutch Coast," and strong and effective is George G. Simon's "Stormy Sea."

Portraits are proportionately not as many as are usually found at large exhibitions of the kind. That of Mrs. Alexander has already been noted. Mention should be made of Aman Jean's clever presentment of Miss E. Palmer. One of the most striking portraits is that by Miss Cecilia Beaux, a half-length seated, one of a well-known Philadelphia society woman, strongly modeled, and fresh and rich in color. Irving R. Wiles shows the delightful portrait of his wife and daughter, and William M. Chase, the well remembered double portrait of "Dorothy and her Sister."

From the virile brush of Thomas Eakins of Philadelphia, come two splendid portraits. One, a three-quarter length seated, one of Mr. Charles Fussell, and the other a finely modeled head of Admiral Melville. Walter Florian shows his well-remembered and strong portrait of Josef Israels, and Henry Floyd of Paris, a rather uninteresting one of the Baroness de Neufville. It is a pleasure to see again that strong and fine characterization of an elderly clubman, Wilhelm Funk's, presentment of Captain Try-Davies of Montreal. Robert Henri shows a bust

(Continued on Page 3)



## AMONG THE ARTISTS.

Wm. M. Chase, who conducted a sketching class in Spain last summer, will have a number of his studies on exhibition at an early date. Mr. Chase while in Spain secured a number of good gypsy studies, most of which he painted in oil. He was very well pleased with the result of his summer trip, and says that both he and his students were treated most cordially.

Mr. Chase anticipates returning to Spain next summer, where he will meet students.

Elizabeth W. Roberts has taken a studio for the winter at Concord, Mass., where she is busy painting the portraits of Mrs. F. B. Sanborn, Miss Ellen Emerson, and others.

Miss Roberts will hold an exhibition in a Boston gallery, opening January 17.

Mrs. Herbert Jerome Davis is painting a life-size portrait of Mrs. Alfred de Cordova at her studio, No. 255 West Seventy-first street. Mrs. de Cordova is the wife of Mr. Alfred de Cordova.

John La Farge is still working in his studio at Newport, finishing his decorations for the Minnesota State Capitol. When they are completed he will return to his studio in the Tenth Street studio building, where he expects to settle for the winter.

W. Merritt recently returned from Suncook Pond in New Hampshire, where he spent the summer painting a number of charming landscapes. He has taken a studio in the Sixty-seventh Street studio building, where he is now busy getting settled. He expects to go to Park Ridge, N. J., next week, and will spend some time painting autumn and early winter pictures.

J. G. Brown spent the summer at Larrabee's Point, Vt., where he painted five pictures, three of them his usual boy types, and two of boys and girls, somewhat out of his ordinary line, though quite as interesting. He has just finished a picture of a girl and thinks it is quite as good as any of his "boy" pictures. It is the first girl picture he has painted in five years.

Paul Nauen, a famous portrait painter from Munich, is painting portraits for some of the four hundred in and around Tuxedo. Mr. Nauen expects to paint portraits in New York during the winter, and probably will hold an exhibition at Knoedler's. He has many orders for portraits of prominent society people.

Thos. Dewing is painting an ideal head, in his studio in the Tenth Street building.

De Cost Smith was not able to carry out his plans of going to the Indian Reservation to paint this summer, owing to some important commissions to make some black and white drawings in his studio in the Holbein. This work is out of Mr. Smith's usual line, but the pictures of his "black and white" Indians are most interesting.

Frederick W. Kost is still at his summer studio in Brookhaven, L. I., where he is busy painting several landscape commissions. He expects to return to his studio in the Holbein sometime during the early part of December.

W. De L. Dodge recently placed a decorative panel 42 ft. long by 8 feet

high in the Union Exchange Bank at Twenty-first Street and Fifth Avenue. The decoration, "Commerce," contains five figures. Mr. Dodge is now beginning, in his studio in the Tenth Street building, two ceilings for a country house.

J. Campbell Phillips has just returned from a trip in the Delaware Valley, where he painted several out-of-door pictures. He is now painting the portrait of Mr. J. Clarence Davies, president of the Real Estate Association of the Bronx.

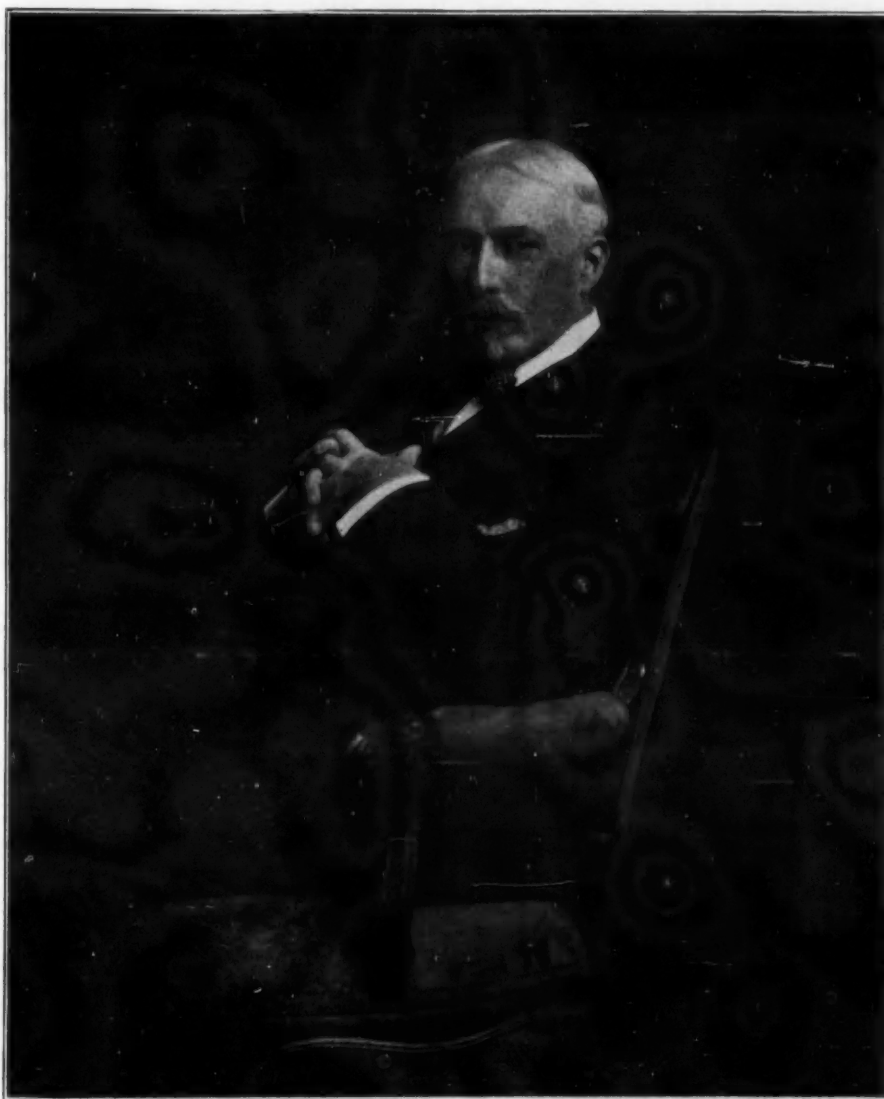
Henry W. Ranger is spending a few weeks in Syracuse, N. Y., attending to some important business matters. He will return to his studio in the Sixty-seventh studio building this week.

tion of 1902. He was also awarded honorable mention at the Buffalo Exposition in 1901 and the St. Louis Exposition of 1904.

He was elected an academicien in 1894, and, as said above, was one of the founders of the Society of American Artists, and is an honorary member of the American Water Color Society. He was president of the National Free Art League, and is active in the work of the Fine Arts Federation, and in all movements tending towards the progress and betterment of this cause of art in America.

Mr. Beckwith's work is noted for strong and correct draughtsmanship, fine modeling of the figure, rich color, and a certain attractive charm of expression.

John Sargent recently painted the portrait of Lady Warwick in London.



J. CARROLL BECKWITH

Photo by Zalda Ben-Yusuf

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J. Carroll Beckwith, prominent portrait and genre painter, whose photograph is reproduced on this page, was born in Hannibal, Mo., September 23, 1852. He was a pupil of Carolus Duran, and studied at the Beaux Arts. Returning to America about the same time as William M. Chase, Frank Duveneck and other members of the little band called the "Munich Secessionists," he took part, with characteristic energy, in the movement which they inaugurated to revive American art, and was one of the early members of the Society of American Artists. He was married on Jun 1, 1887, to Miss Bertha Hall, of New York, and her portrait, which he painted soon after their marriage, is perhaps the most striking of a series of portraits, all of well known Americans, which have won for the artist deserved reputation. His work has appeared at all important exhibitions in the United States, and in many in Europe, and he has received many medals and honors. Among these are medals of the Paris Expositions of 1889 and 1900, and gold medals at the Atlanta Exposition of 1895, and the Charleston Exposi-

tion of 1902. He was also awarded honorable mention at the Buffalo Exposition in 1901 and the St. Louis Exposition of 1904.

Lyall Carr and Frank J. Wiley have recently completed and placed a large decoration for a Detroit hotel, and also a ceiling for a Washington building. Mr. Wiley is at present out of the city. Mr. Carr is in his New York studio in the Holbein, where he is working on a charming picture called "Early Morning," which he intends for the Academy Exhibition.

Charles Naegele spent the early part of the summer in Atlanta, Ga., where he painted the portrait of Mrs. Clark Howell, wife of the Lieutenant Governor, and also one of Mrs. Judge Tompkins, of Atlanta. In July, Mr. Naegele, with his family, went to his summer studio at Holly Beach, N. J., where he remained until the latter part of October. Mr. Naegele is now preparing an exhibition of American artists, to take place at Watertown, N.

Y., where Mr. Frederick Flower, through the influence of Mr. Naegele, built a gallery for exhibition purposes. The gallery was completed last fall, and was opened with an exhibition of Mr. Naegele's pictures. This, the second exhibition, will open about November 20. The exhibitors who have been invited number fifteen men, and include Albert Groll, Robert D. Gaulley, L. C. Earl, Charles W. Hawthorne, Gaingero Yetothe, Japanese painter, Charles Merritt Post, J. G. Brown, C. Myles Collier, George H. McCord, Henry B. Snell, F. H. M. Rehn, R. M. Shurtleff, Charles Warren Eaton and Charles Frank Baker.

Among recent commissions Mr. Naegele has received are the portraits of George W. Flower, first mayor of Watertown, for the Watertown City Hall, and the late Governor Roswell P. Flower (full length) for the Flower Memorial Library at Watertown.

Carl Weidner, the miniature painter, has just returned from a camping trip in the Adirondacks. He expects to go to Boston about November 15 to paint the portraits of some of the directors of a prominent steel company. These portraits are to be hung in the company's new building recently completed. Mr. Weidner's charming miniatures are very well known, especially among New York society people. It was he who painted the hundred miniatures of American society women for the Peter Marié collection at the Historical Society. Among his recent miniature portraits are two of the children of George J. Gould, and of the daughter of Anthony Drexel. Miss Rheinlander Stewart, a last season's debutante; Mrs. Levi P. Morton, Miss Bend, the friend of Miss Whitney, Mrs. Cartlandt Bishop, who is conceded to be the most beautiful woman in New York Society, Baroness Von Hutten, author of "Pam," Mrs. Wm. Allen, author of "The Liars," and Mrs. Spencer Trask. One in prospect is that of the daughter of Alfred Vanderbilt, which he expects to begin next month.

Eulabee Dix arrived last week from London, where she has been painting miniatures all summer, among them one of Miss Marjorie Gould, daughter of George Gould, and a Mrs. McAdam of old Scotch fame. She had a most successful exhibition at Knoedler's in Bond Street. While in London, Miss Dix was made a member of the Royal Society of Miniature Painters of London. She expects to return to London in the early spring to paint portraits for which she now has commissions.

Among recent pictures exhibited by J. J. Shannon was a delightful portrait of Alex., son of Jules Wernher, Esq.

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portrait of a man well modeled but rather painty, and Charles Hopkinson of Boston, one of James S. Storrow, Jr., fresh in color and truthful in expression.

Miss Clara MacChesney of New York, shows her well-considered and thoughtful portrait of Francis Wilson, the actor, and Frank D. Millet, a delightful study of childhood in a portrait of Miss Anna Pearson Hall. There are fine modeling and much expression in Albert Roelofs' portrait of his mother, and good character in Carolyn Stelin's of a young man.

The Union League Club gave a reception on Thursday evening to former Ambassador Porter, on which occasion the gallery was hung with an exhibition of early English portraits.



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Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

Sir Casper Purdon Clarke, the new director of the Metropolitan Museum, arrives, as it were, to open the art season. The interest that his coming to take up his permanent residence here has aroused in art circles everywhere, is shared by the general public, for there seems to be a general impression that under his able and skilled management the Metropolitan will take its proper and deserved place among the great art institutions of the world.

Certainly the new director comes at an auspicious moment and begins his new work with the heartiest good will of the American public, the unanimous support of the Museum trustees and members, and of all American art lovers.

We respectfully tender Sir Casper Purdon Clarke our best wishes and our hearty support in his task of management and building up of the Metropolitan Museum.

So much curiosity has been felt and expressed as to who is the fortunate possessor of the fine example of the great Dutch artist Anton Mauve, "Sheep Coming Out of the Forest," sold at the Waggaman sale in New York last spring for \$40,000, that we take pleasure in giving for the first time the news that the noted picture hangs in the parlors of Mr. James Stillman, of New York, who is to be congratulated upon its possession.

The Executive Committee of the National Free Art League, now in process of formation, was to have met in Chicago on Thursday last. We are hopeful that this committee will push with the utmost energy the campaign for the removal of the duty on art, and shall await with eager impatience the result of its deliberations and the formulation of its plans. We publish in this

issue the appeal of the League, which should be read with care by all those sincerely interested in the present and future of American art. The art duty must go!

We give place in this issue to a careful review of the tenth annual exhibition of the Carnegie Institute, now open in Pittsburgh. This exhibition is one of the most important of the year in America, and is the only one international in scope. We published last week the list of prizes and two representative pictures in the display.

The Architectural League of New York has sent out the following announcement:

In 1904 the New York Chapter of the American Institute of Architects instituted a medal of honor, which was intended to be awarded on a distinguished work of architecture in the annual exhibition of the Architectural League of New York. The following are the resolutions which were adopted by the Chapter:

Resolved, That the New York Chapter of the American Institute of Architects shall establish a medal of honor for award to designers of buildings represented in the annual exhibitions of the Architectural League of New York, and that the conditions accompanying the proposed award shall be as follows:

That any architectural work in the United States or territory belonging to the United States, if completed within five years previous to the date of exhibit may be offered for consideration.

That the architect or architects who designed such work, in order to be eligible to the award, must present for exhibition one or more photographs of the executed work; also one or more drawings including a small scale plan, and shall submit to the jury such working drawings of the structure as they may desire to examine.

That an architect or firm of architects to whom this medal may be awarded once shall be ineligible for a future award.

That the medal shall be accompanied by a certificate setting forth the name of the completed structure which formed the basis of the award, together with the considerations which in the opinion of the jury characterized the structure as worthy of the award.

That the jury shall consist of seven architects, one the President of the League, one the President of the Chapter, and five appointed by the Chapter.

That one medal only shall be awarded each year, and four members of the jury voting for the author or authors of the same work shall be necessary to an award, and that no award shall be made if in the opinion of the jury no work presented is sufficiently meritorious.

That in case the award is made to two or more joint authors of a work, a copy of the medal be struck for each.

The first jury to act under these resolutions was appointed to consider the exhibition, which was held in February, 1905. The following is a part of the report submitted to the Chapter by this jury:

"Of the works shown in the exhibition this year and eligible under the conditions of the proposed award, none reached the standard which should be attained in order to receive the medal of honor. This opinion was expressed by unanimous vote of your jury. Some

works whose merit would entitle them to consideration were technically ineligible because their presentation did not comply with the conditions. In apprising the League of this decision your jury recommends:

"That the Chapter express the hope that a larger representation of executed buildings and other architectural works be secured next year, and

"That in repeating the announcement to the profession of the prospective award, attention be called to the fact that next year all works will be eligible for consideration by the jury whether they were exhibited this year or in any preceding exhibition, provided only that they have not been executed more than five years previous to the exhibition in which the award shall be made."

The Salmagundi get-together dinner, which has come to be an annual feature of the club, was celebrated on Tuesday, the 31st of October. That being Hallowe'en, the festivities took on the character of that ancient festival. The dining-room was trimmed with stalks and yellow ears of corn and autumn leaves. Oak leaves and red berries, interspersed with tiny electric lights, formed the table decorations, with a red witch seated on a black cat in front of each plate. Pumpkins carved into jack-o'-lanterns hung from the chandeliers, and red apples were particularly in evidence.

President A. T. Van Laer presided, but the entertainment program was managed by Dr. Edward A. Ayers, chairman of the entertainment committee. Charles Battel Loomis held a dialogue with his two-year-old son, in which he explained what a New Yorker was, and ended by asking those born in New York to stand up. Out of the 110 at table, about ten qualified. Mr. Loomis apologized beforehand for his absence from the next dinner, when he will be touring the country with Jerome K. Jerome. J. B. Wells, tenor of the University Glee Club, M. Chaffee, violinist, and Mr. Alling, pianist, contributed musical numbers.

Among the painters present who have returned from abroad or from home resorts, were Chas. Warren Eaton, Paul B. King, Edward Potthast, E. C. Peixotto, J. Sanford Saltus, H. B. Snell, from Europe, Genjiro Yeto, from Tokio, and J. N. Marble, Charles Hawthorne, F. K. M. Rehn, George L. Taylor, F. M. Arnold, Charles Baker, C. Myles Collier, Paul Cornoyer, C. C. Curran, Benjamin Eggleston, E. L. Ferguson, Albert Lory Groll, Frank Russell Greer, Dr. Leigh Hunt, George H. McCord, Henry Mayer, Charles Frederick Naegle, Willard D. Padlock, Henry Prellwitz, Will. S. Robinson, W. G. Schneider, Charles Schreyvogel, W. H. Shelton, James Symington, Stanley Todd and James G. Tyler.

Among the guests were General Shaler, and A. W. Freutzen Sythoff of the University of Leyden, Holland.

Edward Simmons has recently returned from Paris, where he has been painting three large decorations for the Minnesota State House. Mr. Simmons came over to see his decorations placed, after which he will return to Paris. He has still another large decoration to paint for the same building.

E. E. Richards recently returned from Baltimore and Washington, where she has been painting portraits. She is at present in her studio in the Carnegie, but expects shortly to go South to fill some portrait orders.

## BOSTON ART NEWS.

Boston has been having an epidemic of unusually good art shows for the last two weeks. Frances H. Houston held the attention of the art-loving public with an exhibition of oils and pastels in the gallery of the St. Botolph Club.

"The Society of Odd Brushes," with its five members and its interesting collection, exhibited in the Art Club for ten days.

Then at a local gallery, A. Aubrey Hunt, R. B. A., showed two galleries full of paintings and water color sketches made during a long stay in Morocco.

Williams and Everett have had many interesting pictures in a general show including some of Benson's (Frank), Norah Cabot Perry's, Carl Cutler's, A. M. Whitman's, and others.

Doll and Richards had a miscellaneous collection of the best modern men, and in the lower gallery a display of mounted and colored on the actual skin of fish, arranged by the naturalist, Sherman Dunton.

On November 6 and November 8, the "Odd Brushes" gave teas, combining society and art in the happiest manner. Their show has been most successful, and Mr. James Morris, the manager, reports favorably regarding attendance and sales. The society has been incorporated, with Scott Clifton Carter as president. The organization is to be limited to eleven members, and a few associates.

In the Aubrey Hunt show a big canvas called "The First Spear" is the most ambitious of his paintings. It depicts the wild pig sticking, the dangerous sport of Morocco. The mounted sportsman riding at full speed, spear in hand, leans over the side of his horse and spears at the fierce tusk-decorated pig, who at bay is an antagonist to be feared. A guide follows the hunter with a second spear. This picture is most spirited in action, the color strong, full of the heated glare of an eastern land, and the running movement of the wild pig is remarkably well suggested. The portraits of the artist's father, and two others, are in contrast to the foreign subjects. The water colors hung in the inner room are glowing with the wonderfully bright color, suited to such subjects as "The Caravan," a procession of camels in the desert, or the "Powder Play," a mock skirmish between the soldiers. Other good paintings are of subjects chosen here in New England.

In another gallery are some unusually clever paintings of the French School, and also the Dutch. Renoir has a most distinguished landscape. The portraits of Mrs. Gericke by Phebe Jenks, and the portrait of Wilhelm Gericke by I. G. Gaugengigl have proved of much interest to the public as well as to their friends.

Mrs. J. Montgomery Sears has loaned her collection of paintings to the Museum of Fine Arts of Boston. They include George Fuller's celebrated "Winifred Dyssart," his best work, finished a short time before his death; Abbott Thayer's lovely group entitled "Madonna Enthroned;" a "Mother and Child," by George DeForest Brush; a flower piece by Abbott Thayer; three works by Antonio Mancini, a "Roman Peasant Girl," a "Young Boy in Studio," and a "Girl Model," two cabinet-size paintings by James A. McNeil Whistler, a "Marine" and "Chelsea Houses;" the portraits of Mrs. Sears and of Miss Helen Sears by John S. Sargent.



## PARIS ART NEWS.

The superior council of instruction of Beaux Arts has appointed to take the place of Bouguereau, as professor of the evening course at the school, Tony Robert Fleury.

The State has definitely taken possession of the Museum of the Litterateur Ennery, who left besides his bric-a-brac, pictures and other works of art, an income of 16,000 francs for the maintenance and care of the museum.

During his visit to Paris, Prince Ferdinand of Belgium visited the Musée Carnavalet, and the Petit Palais, where are the most important art collections of the city. The party, with whom was the President of the Republic, admired the Dupuit collection, and the Ziem paintings. The Prince requested that the great artist be presented to him and congratulated him upon his admirable gift to the city.

The Hotel Spitzer, the scene of the famous sale which every one will recall, has recently become the Ottoman embassy. The rooms have been decorated in part with objects from the national furniture depository; superb Gobelin tapestries, and marbles representing groups of children, have been installed along the grand stairway.

It is announced that the Villa Falconieri at Rome has been purchased by a German banker for Emperor William, who has decided to make it the seat of the German Academy of Fine Arts in Rome.

In consequence of the impending removal of the Colonial Minister from the Louvre buildings, changes are being made in our national museum. The Marine museum will be removed to the Invalides, where it will become the completion of the Museum of the Army. The upper floors of the Louvre will be completely emptied, and make room for new galleries. A new classification of the French schools will be effected. Other collections will be transported to the Luxembourg, where the overflow will be sent to the chateaux of the Maisons Laffitte and D'Azay le Rideau.

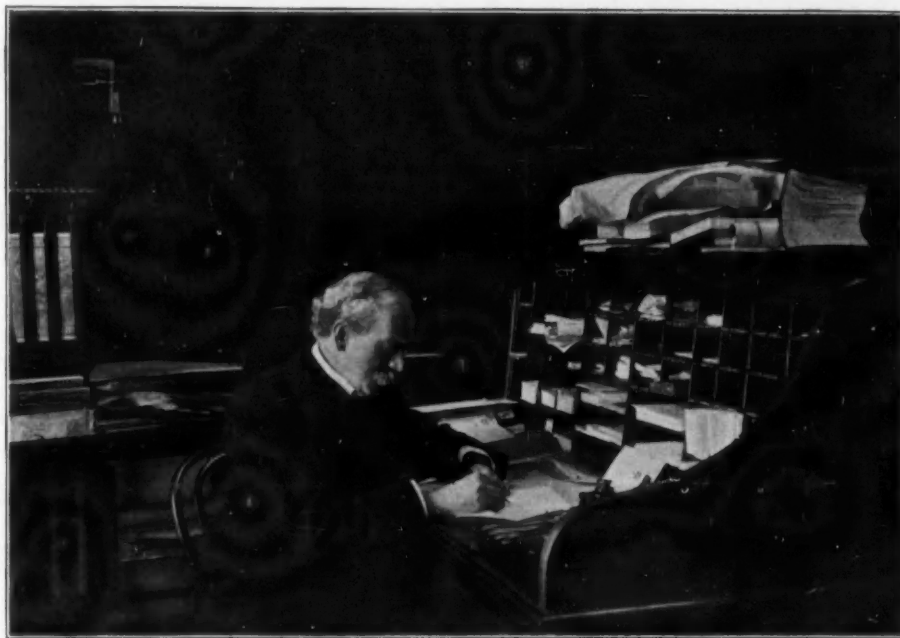
The exhibition of Beaux Arts of Valenciennes opened recently. The State has sent Boyer's "Old Pilots" and a beautiful landscape by Paul Sebillieu, "A Wet October Morning on the Bredo."

On the 4th and 5th of next December will be sold in Paris the important collection of M. E. Cronier, who died recently at the very summit of success. We are able to give the first description of the fine examples of this collection. Among the old paintings are Chardin's "Le Volant," a work which has been engraved many times, and which came from the collection of the Marquis d'Abzac; Fragonard's "The Billet Doux," a masterpiece of this artist, from Baron Feuillet de Couches' collection; the same artist's "The Reader," from the collection of Count de Kergorle; his "Portrait of a Girl;" Gainsborough's "Portrait (supposedly) of John Campbell," and his "Walk in the Park;" Lawrence's "Portrait of Miss Day;" Nattier's "Portrait of Mme. Toque;" Perronneau's "Portrait of M. Duperil;" Reynolds' "Portrait of a man;" Romney's "The Young Milkmaid," and "Portrait of Emily, Duchess of Leinster;" Watteau's "Lovers Asleep," from the collection of the Duc de Narbonne, and "Le Lorgneur." There are also miniatures, pastels, water colors and drawings by Fragonard, Gerard, Greuze, De la Tour, Perronneau, Prudhon, St. Aubin etc.

Of the modern pictures are "L'Escalier du Parloir," by Bonvin; "The

Herdsman," by Corot, a superb canvas from the collection of Madame de Noé, and from the Stevens collection, London; "The Halting Place," by Corot; "The Amateurs," by Daumier; "Hercules and Alceste," by Delacroix; "Spring" and "Autumn in the Forest," by Diaz; "La Mare aux Chenes," "The Clearing," "The Sultan," "The Elder Sister," by Diaz; "The Pond" and "Herd at the Edge of the Pond," by Dupré; "The Pond in the Forest," a remarkable picture, by Theodore Rousseau, and "Cowe at the Border of the Forest," by Troyon. Among the water colors are works of Decamps, Harpignies, and Gustave Moreau.

Among the works of art and furniture are ancient porcelains of de la Haye, Frankenthal, Saxon and Sevres, Chinese and Japanese dishes and plates, a bust in marble by Carpeaux, "Flora," a nude young woman, crouching, dressing her hair with flowers; clocks, and candleabra. Of the furniture, a large bureau of the regency, a commode of a convoluted form, bearing the mark of the master cabinet maker Chevallier,



SIR CASPAR PURDON CLARKE.  
Photo by Chas. Ballard.

another in marquetry of rose wood, inlaid with gilded bronze, bearing the stamp of Rubestuck, are noticeable. Then an important set of drawing-room furniture in tapestry, by Beauvais, of the period of Louis XV., military subjects, after the cartoons by Casanova; a set of three panels in ancient tapestry from the royal manufactory at Beauvais, after cartoons by François Boucher, forming part of the tapestries called "The History of Psyche," and tapestries after Bucher, Watteau, etc., are a few of the noteworthy pieces.

From October 20 until November 11 are being shown at 18 Rue Caumartin, Paris, paintings and water colors of sporting subjects, by Lionel Edwards.

## LONDON ART NEWS.

Since the time when its exhibitions were presided over by Whistler, the Royal Society of British artists has provided the public with few sensations. The 124th exhibition of the Society, which has just opened in its Suffolk Street Galleries, is quite up to the average, though there are few novelties. The President, Sir Wyke Baylin, sends two of his characteristic cathedral interiors, while the most distinctive of the remaining exhibitors are Messrs. Cayley Robinson, Fred Foote, Hal Hunt, Wertley Manning, Frank Spenslowe, and Wynford Dewhurst, whose delicately colored impressionist landscapes were exhibited at Messrs. Knoedler's Gallery this spring.

Messrs. Knoedler's large gallery in Old Bond Street is now occupied by a fine collection of oil paintings by members of the modern Dutch school, including a remarkably fine figure group by Albert Neuhuys, and good examples of Israels, Blommers, Maris, etc. Two admirable Harpignies are also shown in this gallery, while upstairs is a choice collection of water-colors by Dutch artists, and a large example of Ziem in his best manner.

The winter exhibition which has just opened at Messrs. Tooth & Sons' Galleries is of unusual interest, a number of contemporary and recently deceased French artists being very strongly represented. Bouguereau and Henner are represented by two characteristic works, Fantin-Latour by "Diana," an exquisite little nude against a woodland background, as well as by a fine flower piece, and M. Dagnan-Bouveret by a magnificently handled fancy portrait, "Sibylle," with a wonderful color scheme of greens, from a rich emerald to a palest Nile shade. Good examples of Boudin, Cazin, Corot, Daubigny,

of useful books and works of reference. Audubon's "Birds of America" (New York, 1861) brought \$75, but low prices ruled throughout the three days' sale. In the second week of November, the same firm will sell a unique collection of etchings by Sir F. Seymour Haden, president of the Royal Society of Painter-Etchers, all signed by the artist, mostly in the first state, and many rare.

At the Gutekunst Gallery is an interesting collection of etchings by Rembrandt, including first states of "Christ Disputing with the Doctors," "The Hog," and "The Resurrection of Lazarus," works by Antonio Canale (Canaletto), and by the modern Norwegian artist, Andreas Zorn, whose work bears this severe comparison with remarkable success.

Pending the re-building of the Dutch Gallery in Grafton Street, Messrs. Van Wisselingh and Van Hoytema are showing at 39 Old Bond Street a collection of etchings, gold points, and drawings by Professor Alphonse Legros.

## NATIONAL SCULPTURE SOCIETY EXHIBITION.

There are some seventy portraits and fancy busts, bas reliefs, medallions, etc., in the display made by the National Sculpture Society—the opening one of the season—in the sculpture room of the Fine Arts Building.

This display was opened to the public on Wednesday evening, and will remain open through November 18. One-half the room is devoted to a retrospective exhibition, which includes many familiar works, and the other half to new works by American sculptors. Some forty portrait busts were submitted to the jury in the portrait bust competition for the Ward prize of \$500. This was awarded to Charles Grafly of Philadelphia for a strong bust of a young man. Honorable mention was given to Miss Evelyn B. Longman of New York for a head of a man, and to Attilio Piccirilli for a marble portrait bust, also of a man.

None of the thirty bas reliefs submitted in competition for the Drummond prize of \$400 was considered sufficiently good, and the prize was not awarded. Honorable mentions, however, were given to Janet Scudder, Albert Jaegers, John L. Fraser, Clara Pfifer Garrett, John Flanagan and J. E. Roynie.

Walter Florian is settled for the winter in his Carnegie Hall studio, where he recently painted the portrait of Carl Schurz, and also one of J. Campbell Phillips. Mr. Florian made some very charming landscape studies in the Delaware Valley this fall.

Finally, let him who devotes himself to art, have no illusions as to the future guarantee which a success, however great, seems to assure him. Success is all that is most volatile, and may vanish even more quickly than the envy it awakened. True joy of art is for the painter his work of creation; let him seek no other recompense, for this is one of the greatest that one can imagine, when it is accompanied by an independent existence.

The artist who works with love in this independence need envy no one. Let him be content, therefore, and avoid the reclame for the pernicious use of which one pays dearly, sooner or later.—Jules Breton.



## PHILADELPHIA NOTES.

At the Academy of Fine Arts will open on Monday, November 13, the Annual Student Exhibition; the committee in charge being Martin Schamberg, Helena Dunlap, William J. Sener and Alice Canady; shown in conjunction with this exhibition will be the work of the Creson scholarship students, including an interesting collection of out-of-door scenes in London by Daniel Garber.

The Annual Exhibition of the Philadelphia Sketch Club, 235 South Camac Street, opens this evening.

The following new works of art, recently acquired, have just been hung in the Wiltach Galleries in Memorial Hall: "La Famille Espagnole," by Henri Zo; "Yachting Party," by R. du Gardier; "The Storm," by E. B. Hirschfeld; portrait of a lady of the Balbi family, Genoa, by Van Dyck; "Cows," by Cuyt; "Vengeance of Urban VI.," by J. P. Laurens; "A Street Scene," by Isabey, and "The Desert at Sunset," by G. Guillaumet.

Edward Willis Redfield, who won the silver medal and \$1,000 prize, with his wonderful picture called "The Crest" at the Carnegie Art Exhibition, is one of the many who have acquired fame and were at one time students at the Academy of Fine Arts.

Frederick Vezin, the celebrated German portrait painter, is visiting in this city and being entertained by Mr. and Mrs. Samuel Dickson in their Clinton Street residence, where he will execute a portrait of a member of the family.

Julian Story is in this city at present and has many commissions that will keep him here the greater part of the winter.

Edith Moore Taylor, a daughter of Mrs. J. Madison Taylor, has opened a studio in the Fuller Building, 10 South 18th Street.

At the Carnegie Exhibition an unusually large number of the representative pictures have been painted by artists who are now or have been residents of Philadelphia and students of her art schools. Among these are William J. Glackens, John Sloan, Cecilia Beaux, Edward W. Redfield, Janet Wheeler, Charles Morris Young, Thomas Eakins, Lillian Genth, Mary Van der Veer and Elmer Schofield.

At the McClees Galleries a notable exhibition of Dutch, English and French water colors is being shown, the collection of Mr. Henry Pettes, the well known connoisseur. Mr. Pettes has some seventy paintings that are remarkably fine examples; an exquisite Anton Mauve, "Sheep on the Heath," is poetical and beautiful in tone; Inness is represented by "The Old Mill at Sunset," which though low in tone is luminous and charming; Turner has a picture done in his earlier and more thoughtful manner, "A Lake in Cumberland," English Lake District; Bruce Crane has a charming winter sunset; an exceedingly well-drawn Dutch interior is by Clara McChesney, and many other well known artists are represented, among them Blommers, Steelink, Ranger, Grouppe, de Hoog and Bauffe, all have one or more pictures.

News has been received of the death on October 21 last of the artist Florent Willems. He was a painter of interiors in the style of Ter Borch, an artist whose work formerly brought enormous prices, and his pictures are to be found in almost all the leading collections of this country.

## CHICAGO ART ECHOES.

The exhibition of paintings and sculpture by American artists is still the centre of interest at the Art Institute. Director W. M. R. French has had a series of photographs made of the walls, where this exhibition hangs. Copies of these photographs have been forwarded to exhibiting artists, showing the arrangement of their pictures, a tactful bit of attention deeply appreciated by the exhibitors.

The Chicago Academy of Fine Arts is especially well represented in this exhibition. Three of the instructors show characteristic works. W. P. Henderson has three, "The New Fan," "The Castle of San Bernardo" and "An August Afternoon." W. J. Reynolds shows a captivating portrait of a young woman, while B. J. Olsson-Nordfelt has two works, "The White Gown" and "Little Carrie." Among the students, Mrs. Dudley Winston is receiving great praise for her fine portrait of Miss De Koven. Leo Gruenhagen, also a student of this school, is exhibiting his three Paris Salon canvases.

A collection of paintings by Glasgow artists now being exhibited in the Buffalo Fine Arts Academy will reach Chicago for exhibition early in January.

The three lectures on "Municipal Art" by James William Pattison in the Art Institute, on successive Thursdays in November, bid fair to excite enthusiasm among local citizens toward the improvement of existing conditions. Three lectures are illustrated by stereopticon slides made from special photographs taken by the lecturer in Europe, showing many glimpses of practical municipal art and architectural forms.

Elizabeth Buehrmann will again hold an exhibition of her photographic studio on November 11 in Martha Baker's Studio in the Fine Arts Building. One group of more than passing interest is a series of pictures of Mrs. Lou Wall Moore in dancing poses. Her out-of-door studio of the scenes from Ben Greet's Elizabethan revivals are of such completeness, with all the subtlety and grace of a picture that it is difficult to believe them merely photographs.

The admirers of John T. McCutcheon, the cartoonist, have been flocking this week to the Rose Bindery, conducted by Mrs. Chatfield-Taylor, where her assistant, Miss George, has been exhibiting an edition of Bird Centre cartoons. This covers in two volumes by Miss George. A new feature this season in the Rose Bindery is the introduction of fine old French brocade and leather linings, in the making of the handsomest books.

In a local gallery is being exhibited this week a capital example of Thaulow, called the "Grand Canal, Venice," and another, a river scene in France, a poetic bit, breathing the very spirit of Arcadia. A cavalier portrait by Roybet has a prominent position. It is well painted in brilliant tones, and is virile and decorative. A collection of de Bock landscapes are being shown, each one a superb example of this Holland tree painter. A Ziem, called "Venice Canal," has the mystic qualities of a Turner masterpiece. Especially noteworthy is a 1902 Salon portrait of "Countess," by F. Lembach, and several fine Israels.

Mrs. Frank Holme and Miss Gertrude Stiles will hold an exhibition of book bindings on November 18 in their studio in the Fine Arts Building. Both are at work on a series of handsome covers.

A small exhibition of interest this week was that of Emma Kipling Hess in her studio in the Fine Arts Building.

Her collection of miniatures, especially her studies of children, show unusual ability. She has shown her work in the Art Institute, and at the St. Louis World's Fair was awarded a bronze medal.

Mabel Packard will also shortly exhibit her miniatures. Her studies of female heads are daring and theatric in conception. She, likewise, was awarded a bronze medal in the St. Louis exhibition.

## BALTIMORE ART NOTES.

Carl Ahrens, a well-known landscape artist, who has been living in East Aurora, the headquarters of the Roycrofters, is now in Baltimore, and may establish a studio here. Mr. Ahrens is a Canadian by birth and has contributed to the leading magazines. His Indian studies are particularly noteworthy.

Ephraim Keyser, the sculptor, has a new studio on Linden Avenue and Whitelock Streets, in a building which he designed himself, his first attempt at architecture, and quite a success. Plaster casts of noted bronzes, copies of things found in Pompeii and Herculaneum, fifteenth century busts, one a copy of the "Unknown Woman" at the Louvre, busts of Mr. Keyser's workmanship, and many other interesting things help to make this studio attractive.

The Roman Catholic Cathedral in Baltimore, has been in the hands of the decorators for the last six months, and the new decorations of the church were revealed for the first time on Sunday, November 5. The general color scheme is much lighter than formerly. The walls are adorned with rosettes, panels and mosaics, and the columns are beautifully traced and tented. Liberal use of gold leaf has been made in the general change, while between the panels and below the frieze cream is the prevailing tint, with shades of red from pink to crimson. The painting within the dome has been changed, and there is now a symbolical picture of the Holy Ghost. Over the High Altar is a painting of the Annunciation; within the sanctuary and above it is one of the Transfiguration, with heroic figures of Christ, Elijah and Moses. Another central picture is that of the Virgin, beneath whose feet writhes the serpent. The pictures of the Evangelists remain as they were before. Keys and mitres figure in the mosaic work, and along the walls are ranged the coats of arms of the archbishops.

A recent portrait of Queen Wilhelmina, by Theresa Schwartz, of Amsterdam, Holland, shows the Queen simply dressed in a white gown trimmed with old lace. About her neck is suspended a miniature locket of her husband, Prince Henry. It is said in Holland, that she never appears without this locket, so much is she in love with the Prince.

Miss Schwartz has painted numerous portraits of the Queen, ever since the latter was a little girl, and she tells interesting stories about her sweetness of character.

In the Queen's portrait, one sees the woman, sweet, lovable and gentle, with a world of tenderness in her eyes. The great love of her subjects is readily understood from studying this portrait, full of charm and beauty.

On November 8, at Pratt Institute, a lecture was given on the "Art of the Ancient Assyrians."

## IN THE GALLERIES.

The exhibition of Dutch Masters now being held at the Scott and Fowles Gallery, No. 295 Fifth avenue, affords an opportunity to see an exceptionally fine collection of the works of the greatest artists of this school. There are some of the finest pictures from the late J. S. Forbes collection, London, among them Israels' magnificent "Sewing School at Katwijk," which Mr. Forbes bought directly from the artist, and which, unlike many of his purchases, he would never sell during his lifetime. Another Israels from the same collection is in his early manner, entitled "In the Surf." "Anxious Hearts," a sombre, tragic interior; "At the Window," and three small figure pieces are the other examples of this grand old artist. There are two pictures by Anton Mauve, "Ploughing"; also from the Forbes collection, a gem. Five pictures by Jacob Maris include "The Nurse," exquisitely painted. Willem Maris is represented by three cattle pieces; Blommers, Weissenbruch and de Bock by fine specimens of their art. The exhibition will continue for but two weeks.

In the upper Knoedler Galleries, No. 355 Fifth avenue, the exhibition of paintings by Aston Knight will open next Monday. Here a "View on the Seine," by the father, Ridgeway Knight, may now be seen, together with a characteristic Hitchcock, a woman in a field of hyacinths, the whole canvas permeated with sunlight. Another interesting painting in these galleries is the head of a woman by G. L. Seymour; the model is of an unusual type, and the picture is well painted. An attractive head of an auburn-haired girl, done in pastel, by Juliet Thompson, has just been received; also a fine etching by Arendsen of Franz Hals' "Man with a Glove," and a beautiful mezzotint engraved by Norman Hirst, after the painting by Hoppner of Lady Caroline Wrottesley.

The Durand-Ruel Galleries, No. 5 West Thirty-sixth street, are being rehung with some of the new importations recently received. In the lower rooms are now on view two charming works by Mary Cassatt, each of a mother and child; three fine Jongkinds, a one a water color, the other two oils; a soft, delicately colored "View at Rouen," by Pissarro; "St. Mannes," by Sisley, also in subdued tones, and "Entrance to a Mosque," in the bright sunlight of the tropics, broadly painted and most effective, by Huguett.

Mr. E. H. Bonaventure, of No. 6 West Thirty-third street, invites inspection of his newly remodeled Galleries, where he has on view his recent importations selected with the most careful regard to elegance and artistic merit during his annual trip abroad, consisting of art objects of the 16th, 17th and 18th century periods, books in rich bindings, high class paintings, and also a fine selection of autographs and artistically framed prints.

An unusually attractive array of modern foreign pictures by well known painters is now to be seen at the Fishel, Adler and Schwartz Galleries, No. 313 Fifth avenue. These include two remarkably fine examples of Willem Maris, with all his characteristic sentiment, and rich and deep in color quality, a large interior with two figures, a little girl and a child asleep in a cradle by Evert Pieters, a charming representation of Dutch peasant life, and telling well a good story; another excellent



(Continued from sixth page.)

Dutch interior by B. de Hoog, a superior example or Neuhuys, and an excellent example of Willy Martens.

In addition to these thoroughly representative and superior examples of the modern Dutch schools there are two characteristic Daubignys, which, as the Barbizon pictures are more and more difficult to obtain, are worthy the attention of lovers of the "men of 1830." Other attractive canvases in these galleries must be left until another issue for notice.

It is early in the season to expect and find such a thoroughly delightful exhibition in a dealer's gallery as that which Mr. C. W. Kraushaar now offers at No. 260 Fifth avenue, where he is showing 21 well selected pictures by Theophile de Bock, one of the representative painters of the modern Dutch school. These, without exception, are a delight to see and study, with their strong composition, rich full color and fine atmosphere. All are perfect transcriptions of the low countries, over which drift the mists from the German ocean, and through which mists, sun and moon shine with tempered and softened radiance. It is difficult to select any of these canvases for special mention, but perhaps the "Clearing After Rain," so strongly and broadly painted; "The Mill Pond," with its lovely light effect; "The Moonrise," with its charming sentiment; "The Sunset," deep and rich in color, and a "Breezy Day," are the best. The exhibition will remain open until November 26.

A "View of the Brooklyn Bridge," by Frank Boggs, a painter better known in Paris—where one of his pictures hangs in the Luxembourg—than in his native land, may now be seen at the Brandus Galleries, No. 391 Fifth avenue. It is a well-drawn and interesting study of the familiar scene. Photographs recently received at these galleries of recent acquisitions made by Mr. Brandus in Europe promise a treat to the art lovers in New York when they shall have been placed on view later in the season.

We go to press too early to give a critical estimate of the exhibition of Spanish art which opened to the public on Thursday at the Ehrich Galleries, No. 8 West Thirty-third street. This exhibition, the first of its kind ever held in the United States, could hardly fail to interest and instruct students and lovers of art. The affinity of early Spanish and Italian art was naturally close, but there is a certain original charm of color and conception which was the peculiar product of the Spanish art genius. Among the 30 old examples on view may be noted, as particularly worthy of mention, Zurbaran's splendid "St. Elizabeth of Hungary," Mazo's "Portrait of a Spanish Grandee," St. Jerome, by El Greco; "The Christ Child and St. John," by Tobar; the "Boy with a Dog," by Murillo, and a "Cavalier on Horseback," by Goya.

An exhibition of Dutch Masters, including works by Josef Israels, Jacob Maris, Willem Maris, Weissenbruch, Mauve, Theophile de Bock, etc., pictures in both oil and water colors, is being prepared at the new Oehme Galleries, on the northwest corner of Fifth avenue and Thirty-second street. The fine Mauve mentioned in these columns last week has now been hung, and shows to fine advantage. The composition, the fine handling of light and distance, not to mention the splendidly drawn cattle in the foreground, make

it one of the finest paintings by this master seen here in a long time.

A tiny, exquisite Verboeckhoven, a characteristic and beautiful head of a woman by Henner, together with the head of a man by Munkacz, one of the finest works this artist ever painted, are now on view in the Strauss Gallery, No. 285 Fifth avenue. The latter picture is all the more interesting when compared with some of the flashy, highly colored pictures turned out by Munkacz in the latter years of his life. Simple, forceful, it is one of those canvases which will surely outlive many of his others.

"Portrait of Mrs. Merk," by Lenbach, may now be seen at the Heine-mann Galleries, No. 257 Fifth avenue. The subject, whom Lenbach painted many times, is a well known society woman of Munich, and her magnificent red hair seen in all its glory in this fine portrait makes it easy to understand the artist's delight in such a model. Another interesting picture in these galleries is a three-quarter figure of a man in a large felt hat, by Fabres, an artist whose work is not too often seen here.

H. Siddons Mowbray, whose decorations of the University Club and the library in Mr. J. Pierpont Morgan's home leave him little time for painting easel pictures, is represented by a tiny one, "Lais," in the Montross Gallery, No. 372 Fifth avenue. The graceful figure in green, leaning against an urn and reaching up to pluck flowers from a branch over head, is fairly imbued with the spirit of spring, as is the whole delightful little canvas. Horatio Walker's "Cattle Near a Brook," one of his typical Canadian landscapes, has recently come into Mr. Montross's possession for the third time. He purchased it from the artist when it was painted in 1885; sold it; re-purchased it when that collection was broken up; sold it again, and now has again secured it. Time has mellowed it in the meantime, the coloring is soft and the whole picture restful in character.

#### WITH THE DEALERS.

The exhibition of paintings, drawings, etchings, etc., by American artists has attracted so much attention and proved of such interest at the American Art Galleries, No. 6 East Twenty-third street, that instead of closing it last Wednesday, as was originally intended, it will remain open, in response to many requests, through to-morrow.

Two interesting paintings recently received at the K. J. Collins rooms, No. 8 West Thirty-third street, are a fine portrait by Largilliere of Elizabeth Charlotte d'Orleans, nee Mlle. de Chartres, who befriended Paul Jones at the French Court, and a three-quarter length figure of a girl painted by Mlle. Ledoux, the pupil of Greuze. A genuine Louis XV. mirror is one of the rare antiques now to be seen in these rooms.

Among recently acquired canvases at Lanthier's Old Curiosity Shop, No. 354 Fourth avenue, are Bougereau's "Early Morning," an exceptionally fine George Inness "On the Pequonic," a spirited little Adolph Schreyer, "A Hessian Battle Scene," and a charming "Sheepfold by Moonlight," by Charles Jacques.

To-day is the last of the sale at the Fifth Avenue Art Galleries, No. 366 Fifth avenue, of the magnificent furnishings of the Marquis di Lentula.

This has been an exceptional opportunity to secure beautiful things. Furniture upholstered in tapestry, silver dinner services, rare rugs, statues and bronzes were among the art treasures offered for sale.

On Thursday, Friday and Saturday afternoons of next week Mr. James P. Silo will sell at these galleries an important consignment of colonial furniture from the Singleton place at Blackwoods, S. C., and other sources, as well as old cut glass and silver. Lovers of genuine antique furniture will have a good opportunity to secure some fine pieces.

A high compliment was recently paid Dikran Khan Kelekian as a collector of pottery by Sir Casper Purdon Clarke, the new director of the Metropolitan Museum, of this city. After viewing the collection of Persian and Spano-Moresque pottery of a well known private collector of this city, he asked where he secured the finest specimens, adding that the collection was superior to that of the Metropolitan Museum. He was told that they had all been purchased from Mr. Kelekian, of No. 252 Fifth avenue. Here are now remarkable examples of Babylonian faience, some from the Boyer collection, Paris; Spano-Moresque copper lustre; a beautiful plate of 15th century grape pattern, with coat of arms in the center; a 9th century jug, and a 15th century Persian lustre bottle, of an exquisite blue color, are noticeable among the art objects here to be seen.

Charles Scribner's Sons will shortly publish a monograph on "Sir Joshua Reynolds, First President of the Royal Academy," by Sir Walter Armstrong. The volume is profusely illustrated.

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An interesting monograph already published by this firm is Jean François Millet, by Richard Muther.

"Womanhood in Art," an attractively printed volume by Phebe Estelle Spalding, Paul Elder and Company, publishers, has been received. The book may be termed a rhapsody on six types of womanhood as portrayed in the Venus de Milo, Dragonet's statue of Eve in the Luxembourg, Paris, the Mona Lisa, Guido Reni's Beatrice Cenci, Raphael's Madonna della Sedia, and Sistine Madonna, with illustrations of each. It is an attractive example of the gift book order, and reflects credit on the publishers.

Charles H. Caffin's "How to Study Pictures," published by the Century Company, is exactly what its name would indicate, namely a guide, and a very good one, to a knowledge of painting as exemplified by the world's great masters. The author confines himself to fifty-six artists, and few will cavil at his selection. His method is, we believe, unique. He takes two artists, usually of different schools or countries, and of approximate periods, and selecting one work of each, compares the different styles, treatments, and thus unconsciously trains the would-be student in critical perception. Naturally the knowledge thus acquired of each artist's work, other than the one example illustrated, is very slight, but on the other hand, sufficient interest should be awakened in the student to prompt him to study other pictures for himself, which this book will help him to do intelligently. The book should prove valuable both for school and private study. The index is comprehensive and complete.

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